Music Andth Drama

"The Meddler," this afternoon, Philharmonic concert, Tuesday evening, Elizabeth Parkinson's

Grand-All week, "McFadden's Row of Flats." Gilliss-All week, "A Turkish Bath." Lyceum Hall-Monday afternoon, Silas R. Milla

Stuart Robson, one of the best legitimate comedians we have on the American stage, will come to the Coates opera house next Thursday night for a half week's engagement, and will present for the first time in Kansas City his new and accredited success, entitled "The Meddler," written for him by Augustus Thomas, whose claim for distinction as a playwright lies in the fact

Holland, Bancroft's servant, Mr. S. S. Whitbeck
James, Oliphant's servant, Mr. S. S. Whitbeck
James, Oliphant's servant, Mr. Walter Deming
Mrs. Porter, betrothed to Ell. Mrs. Stuart Robson
Mrs. Oliphant, Miss Maude Granger
Bessla, Ell's sister, Miss Gertrude Perry
Mrs. Bancroft, Miss Marie Burroughs

Sisters Leon, acrobate.

The grotesque consedians, gaiety camedy four, Davies, Neals, Hewitt, Fear.

Lydia Barry and George Felix, in their latest crestion, "The Vaudeville Craze."

Edwin M. Shenert, planist, and Signor Cillippo Revernale, violinist.

ert Downnig and company in the arena scene

"McFadden's Row of Flats" will open its second Kansas City engagement at the Grand this afternoon. It is a caricature comedy, rather unique in its origin and treatment, being the outgrowth of celebrated newspaper cartoons. The situations alone are prolific of fun and merriment. None better could have been selected to introduce the typical characters of the great American center of civilization in which no race or nation but may be found represented. The Five Points, the Tammany hall, the Hoffman drug store, and other

American center of civilization in which no race or nation but may be found represented. The Five Points, the Tammany hall, the Hoffman drug store, and other points as well known and conspicuous in the city's history, are made to show a few pictures of its many sides, gathered from its camera of actualities.

The scenes, all laid in New York city, are from the pen sketches of that famous carleaturist, R. F. Outcault, which appeared in the New York Journal. The book is by the famous author, E. W. Townsend, of "Chimmie Fadden" fame, and the comedy lines by Gien McDonough, author of "The Prodigal Father." The company comprises such well known people as the eccentric Joe J. Sullivan; the German comedian, Harry Crandall; Miss Estelle Wellington, the soubrette; Sadie Connely, the droll and clever Irish humorist. Among the novelties are the Brothers Speck, the funny dwarfs and the Little German band. The cast:

Tim McFadden, a power in his ward, candidate for alderman. Mr. Joe J. Sullivan

and the Little German band. The cast:

Tim McFadden, a power in his ward, candidate for alderman

Mr. Doe J. Sulfivan

Jacob Baumgartner, another power, also a candidate

Mr. Harry Crandail

Mrs. Murphy, queen of the flats. Miss Sadie Connely Mary Ellen, her mother's daughter.

Terrence McSwatt, poet of McFadden's flats.

Mr. Charles A. Morgan

Della Dunnigan, a sharp flatette. Miss Carrie Webber Alex, on pleasure bent.

Mr. Charles A. Morgan

Tenry, a black wing.

Mr. Prank Noss Kraus. a Baumgartner bouncer.

Mr. Prank Noss Kreily a McFadden bouncer.

Mr. Charles T. Newton

Marty, handy waiter.

Mr. W. R. Robinson

The Twins.

Speck brothers

Wollin, and Mr. John Behr, 'cello, The programme follows:

Chromatic fantasy and fugue (Bach), Miss Concannon
Caprice (Vogrich) and tremolo (Gottschalk), Miss Movements Musical' (Meszkowski) and "Murmuring Zephyrs" (Nieman), Miss Belden.

Stories and Gossip

Stories and Gossip

of the Stage. The Twirm Speck brothers
Dr. Never Cure Mr. Harry Watson
Lush, the king of all rope walkers

Fadden, Em McFadden, mcFadden's daugnters.
Miss Consitue, Miss Silvester, Miss Phylins F. Berte
Allie Baumgartner, Liz
Baumgartner, Liz
Baumgartner, Edity Baumgartner, Liz
Gaughters.
Miss M. McDonald, Miss
Ritty Gordon, Miss Lottie Nose, Miss Ritty Lamp

"A Turkish Bath" company, headed by Arthur Blackaller, will open at the Gilliss this afternoon. The comedy will be presented with beautiful costumes and scenic effects, and being favorably known here

* * * * * * * * * * * * * * * * one abvelty, however, in which a familian one abvelty, however, in which a familiar theme and the personal popularity of Conductor Busch will combine to make particularly acceptable. It will be Mr. Busch's harmonization of "My Old Kentuck's Home," which has been given elsewhere with distinguished success. Three selections from Kretschner's opera, "Die Folkunger," will be given, The programme in full is appended:

From the opera "Die Folkunger" (E. Kretschner), (a) Vorspiel; (b) Eriksgang, (c) Coronation March, "My Old Kentucky Home," harmonized and zdapted fer string orchestra (C. Busch).

Interneza (A. Macheth).

Infermezzo (A. Macbeth).

Triumphal Entry of the Boyards" (J. Halvorsen).

Fine solo, American Rhapsody (A. Terschak), Anonio Masino. Madrigal (L. de Maupeow). Overture, "Die Fledermaus" (J. Strauss).

Overture, "Die Fledermaus" (J. Strauss).

A most interesting musical event of the week will be the benefit concert at the Coates opera house Tuesday evening, for Miss Elizabeth Parkinson, a young singer who has attracted much attention the past year by the marvelous beauty of her voice and other exceptionally promising qualities. Miss Parkinson will have three numbers and will have the assistance of distinguished and popular Kansas City artists, her programme being of the strongest announced for the local concert stage in a long time. She will be assisted by Mrs. Elia Buckus-Behr, planist; Mr. Silas R. Mills, basso; Mr. Francois Boucher, violinist; Mr. Dudley Eaton, tenor, and Hulett's orchestra of twenty men under the direction of Mr. John Behr. Therefore, aside from the peculiar interest that will center in the promising young beneficiary of the occasion, the event, from a musical standpoint, will be one of unusual attraction.

Miss Parkinson is making preparation to

Mr. Eaton.

"Spanish Ballet" (Rosey), orchestra.
(a) "O That We Two Were Maying" (Nevin), (b)

"Twas April" (Nevin), Miss Parkinson.

"Paust" fantasic (Prume), Mr. Boucher.

Aria from "Dinorah" (Meyerbeer), Miss Parkinson.

"The Two Grenadiera" (Schumann). Etude Artistique (Godard-Saint-Saens), Rudol

The first of the series of five organ con certs by Edward Kreiser will be given in Grand Avenue M. E. church, Thursday evening, December 1. This will be the thirty-fifth concert Mr. Kreiser has played thirty-fifth concert Mr. Kreiser has played in that church. These concerts have come to be features of the musical season and have been well attended. The tickets for the series have been placed at \$1\$, entitling the holder to any or all of the concerts. The programme of the first concert includes several novelties new to a Kansas City audience. Mr. Kreiser will have the assistance of Miss Lynctte Cole, harplst, and Mr. Burton G. Bloom, tenor, with Mr. Herbert Sisson as accompanist. The propert Sisson as accompanist. bert Sisson as accompanist. The pro gramme:

Organ, Prelude and Fugue, C minor (Bach) Organ, "The Question," "The Answer" (Harp, "Danse Des Sylphes" (Godefroid).

Organ, "Messe de Marriage" (Dubois). Song, Nocturne (MacDowell). Organ, Allegro from "Reformation" symphon (Mendelssohn). Harp, Impromptu, "Chanson Sans Paroles" (Dubez).

Organ, Berceuse, "Jocelyn" (Godard), "Pavane, Favorite Louis XIV." (Brisson).

Song, "Slumber Song," "The Jap Doll," "A Tiny Fish," "The Gingerbread Man" (Gaynor).

Organ, Grand Chorus (Hollins).

The pupils of Mrs. Ella Backus-Behr will give a recital at Mrs. Behr's studio, 1012 Walnut street, next Friday afternoon at 5 o'clock. Invitations may be secured upon application to Mrs. Behr or any of her pupils. The pupils participating in the first recital are Miss Gertrude Concannon, Miss Ethel Harrison and Miss Irene Beldon, who will be assisted by Mr. Z. T. Hulett, violin, and Mr. John Behr, 'cello, The programme follows:

Here's to Rose Trelawny, the benniest merriest, most lovable girl that has come to New York in many a long day. No since the night "The Amazans" was pro-duced has the Lyceum held an

duced has the Lyceum held an audience which was so completely enthrailed and delighted. And yet the plot itself is play. The merest thistledown-just the old story of a lover and his lass set in a cheap and tawdry setting. But it made the first-nighters laugh and chuckle as they have not done for ages. After all, Pinero is the prince of playwrights. In other hands than his the same story would have been trite and prosale; nothing could have saved the play but its remarkably hideous gowns. And yet, after the first exclamation of as-And yet, after the first exclamation of as-tonishment, when Miss Hilda Spong ap-peared in these terrific hoops, one became to absorbed in the charm of Pinero's lines

cially for their singing and pantomimic specialties. The cast is as follows:

Roger McGoogle Arthur Blackaller Tom Gusher Pred A Sullivan Sammy Pitz Canary Charles Whitehurst Dulele Pearl Star Tille Brain May Taylor Aunt Lilly Nelles Maning Lillis May Taylor Melles Marker Blackaller Colonel Moces Vopps. J. H. Taylor

The second Philharmonic concert for this season will be given at the Coates operathouse this afternoon at 3:30 o'clock: Like the first, it will introduce a number of novelities, which are always agreeable in spite of the fact that the old and familiar numbers usually make the hits, at least from the popular point of view. There will be

hown before. As for Miss Mannering, her Rose Trelaw-As for Miss Mannering, her Rose Trelawny was not only an exquisite stage picture, but a supreme piece of acting in its way. She portrayed every phase of the girl's nature so simply and yet so charmingly that she made of it an ideal performance. The new-comer, Miss Hilda Spong, is stunning. Not only is she a very handsome woman, but she acts with a breeziness and dash which carry all before her. There's more fun in her little finger than here is in a whole basketful of Julie Opps.—New York Sun.

The opera company which Mr. Charles A. Ellis has organized for his season of 1808-99 and which will open the season

1898-99 and which will open the season at Philadelphia next Wednesday, with Mme. Melba as Juliette, is a The Eilis fine aggregation, containing many noted artists. The soOpera pranos and contraitos include company, Mesdames Melba, Gadski, De Lussen, Behnne, Toronta, Mattfeld, Van Cauteren and Ternina.

The tenors are Messrs, Kraus, Bonnard, Pandolitni, Rissling, Van Hoose, Del Sol and Alvarez, The baritone and basses are Messrs, Bensaude, Stehmann, Boudouresque, De Vries, Rains, Viviani and Stury.

are Messrs. Bensaude. Stemann, Boudoursque, De Vries, Rains, Viviani and
Stury.

Though there are several familiar names
here there are several newcomets in the
company, among whom popular interest
will center of course in Alvarez, as to
whose voice so much has been reported
from abroad. Last season the company,
then under the direction of Mr. Damrosch
and Mr. Ellis, with Mme, Melba as the
principal star and Mme. Nordica as an additional attraction, made a great success
of its tour. This season the organization
has been still further strengthened.

Mr. Damrosch has retired from the management, which is now solely in the hands
of Mr. Ellis, but the former will conduct
the operas that are sung in German, such
as the Wagner scores, that are to be given
in Philadelphia. The repertoire on tour will
include these, a number of standard works
of the Italian school and a revival of some
favorite works that have not been heard
in America research. The novelies to be avorite works that have not been beard in America recently. The novelties to be affered will include Mascagni's "Iris." "La Boheme" will be given also—not a novelty in America, but an opera still in its in-troductory freshness. The orchestra wil

Theodore Hamilton has for many years een brilliantly conspicuous on the stage His earliest attempts were at the Bowery

troductory freshness. The orchestra will be that of the New York Symphony So

theater in the '708. He was born in Boston, Md., that birthplace of so many excellent actors, and was working in the New York Herald composing room Mamilton. 'Strut his hour' presented. His first effort was as Buckingham in 'Richard III.' for a friend's benefit. His performance was satisfactory enough to the public, not to warrant a summary dismissal, and it secured him an offer to become an humble member of a great company then at the old Bowery, James W. Wallack, Jr., observing his youthful promise, which was very great, induced him to go South with him. Then he became a member of John T. Ford's company, playing for several years with Edwin Forrest. In 1867 Hamilton became leading man at the Broadway theater, New York, at that time under the management of the late Barney Williams. Then he transferred to Booth's theater in the same position where he made himself ageneral favorite in such roles as King Claudius in "Hamiet," Enoch Arden, Macduff to Booth's Thane of Cawdor, and Prince Hal to Hackett's Falstaff. The following year he was one of the memorable cast of "Julius Caesar," which introducduff to Booth's Thane of Cawdor, and Prince Hal to Hackett's Falstaff. The following year he was one of the memorable cast of "Julius Caesar," which introduced that brillfant but unfortunate young actor, Walter Montgomery, to a New York audience. It was cast as follows: Marc Antony, Walter Montgomery: Brutus, E. I. Davenport: Cassius, Lawrence Barrett; Julius Caesar, Theodore Hamilton: Casca, Mark Smith. This was at that historical old playhouse which was razed in lower Broadway, New York city, a few years ago, Niblo's, and preceded the production of the tragedy at Booth's theater. The next year Hamilton undertook the management of that truly great comedian, John E. Owen, and for four years remained in this relation to that player, who was always a very warm friend.

In 1877 Hamilton appeared at the Boston theater in Hawthorne's "Scarlet Letter," and the press of Boston accorded him the highest praise. The production was patronized by all of the most eminent men of letters in that intellectual city. The cast and the principals were as follows: Hester Prynne, Mrs. J. M. Lander: Roger Chillingworth, L. R. Showell: Rev. Arthur Dimmesdale, Theodore Hamilton. The cast also included such actors as Dan Maginnis, Leslie Allen, Gus Levick and Mark Price.

Shortly afterward, Hamilton made a

Shortly afterward, Hamilton made a ourney to Australia, and for four succes-ive years managed the People's theater at Melbourne. From there he went to Enin "Unknown." He made a second tour of England, but for the past ten years has been acting in his native land. He has played with all the more prominent stars of the past forty years, and is well known throughout the country. Magnificent stage presence, rich, fiexible voice, perfectly natural, unaffected elocution, wide theatrical experience, the mystery is that his talents have not made him a star of the first magnitude, as he ought to be. During the civil war Theodore Hamilton served with gallantry on the Southern side. He succeeded the late Frank Mayo in the title character of "Pudd'nhead Wilson." He is this year touring with that distinguished comedian, Stuart Robson, as one of the notable supporting company in that player's organization which is presenting Augustus Thomas' great comedy success, "The Meddler."

Stuart Robson relates a funny incident that happened during his recent Southern tour. In going from the theater to his in company with Theodore Hamilnotel, in company with Theodore Hamilton, in one of the small towns where "The Meddler" was presented, they passed an unimproved lot, whereon a tent had been erected, at whose door stood a loudly dressed "barker." who in a blatant voice was extolling the intelligence and sagaciousness of an educated pig to be seen on the inside of the canvas for a small consideration.

on the inside of the canvas for a small consideration.

"Let's have a peek at the pig." quoth Hamilton, and forthwith strode up to the "flash fakir" with the query:

"Do you pass the profession?"

"Certainly, certainly, gentlemen; walk right in. Pork packers from Chicago, aren't you?"

When Adelaide Neilson, the famous English actress and stage beauty, first came to this country she brought with her a hus-

lish actress and stage beauty, first came to this country she brought with her a husband who believed that buffaloes and bears were hunted on the streets of New York city. He also thought that the inhabisother's tants were half civilized.

Sothern's tants were half civilized. Shortly after the Britisher's arrival in New York the elder Sothern, who was then playing "Lord Dundreary," determined to have a little fun with him. He invited the Englishman to a dinner in the private room of a well known restaurant, telling him that he would meet some of the gentlemen members of the Aster. Rhinelander and Vanderbilt families. As a matter of fact, the men at the dinner were Billy Birch, Charley Backus, Dan Bryant and Nelse Seymour, all of them at that time popular negrominstrels. As each of them entered the dinning room they placed besides their plates several revolvers and bowie knives. They were duly introduced as Messrs. Astor. Vanderbilt, Rhinelander and Goelet. In a few moments and at a preconcerted signal the minstrel party began a quarrel and started in to fire their pistols all about the room, to the consternation of the Englishman, who quickly hid under the table. It was several days before the gentleman from London found out that he had been made the victim of a practical joke.

Further details of the long illness of Alvary have come to hand. The hopeful singer did not know that he was going to die. Three days before the end, he felt better and expressed a hope that he would be able to work again. Mrs. Alvary, however, knew the incurable nature of her husband's malady (it was cancer of the stomach), and for months had expected the inevitable. All through Alvary's suffering he is reported to have shown remarkable patience and cheerfulness. His indomitable will power stayed by him to the last. Alvary left behind him his mark as a man, as well as his great name as a singing actor. His unsullied character was a matter of common knowledge and admiration among his fellows. Three days before the end, he felt

A writer in the Berliner Tageblatt interviewed Mme, Sembrich a few days before she set sail for this country, and he exshe set sail for this country, and he extracted from her the following opinions about her colleagues in art: A real artist must be modest. Many are innocent of the puffing to which they are subjected by awkward, though well meaning, friends.

This thing of saying, for instance, "There is only one Patti, and next to her stands X.," can only injure X. Every singer has her own individuality; each does the best she can in her genre. Now, to my mind, Sucher is the only Isolde, Beillincloni without rival in the gory roles of the school of versatism. Van Zandt incomparable as Lakme; so is Calve as Carmen. Yet some fault might be found with each one of them. The liberties which Calve takes can be tolerated only in Calve; "but I guess it's the temperature dropping."—Washington Star.

some of them, strictly speaking, might be set down as positively inartistic, but they become artistic by reason of her individuality. No other singer would dare to imitate her. I scarcely believe that Calve could sing a whole act in Germany, and yet she is unique. All this rests on the artistic bent and prediction of each particular people. A generalization, "she or she is best," cannot be made. How many unmusical singers there are who violate rhythm and measure, yet achieve success, if you wish it so. Among coloratur singers the most correct in musical production is certainly Melba; Nevada in dreamy roles which do not require much voice, in "Perie du Bresil." for instance; Van Zandt in "Lakme," and among the Germans Erika Wedekind. The best coloratus soubrette, the best Philine that I have heard was Schuch-Proska."

Mme. Nordica has returned to this country ready to sing two new Wagner roles quite unlike those in which she gained her

try ready to sing two new Wagner roles quite unlike those in which she gained her first honors as a Wagner singer. She will be heard for the first tine as Sieglinde and Elizabeth during the coming season, and it This Season's is not impossible that she opera may be heard as Eva in "Die Meistersinger," a part which she may sing at Bayreuth. Mme. Nordica will rot contine herself to the Brunnhildes, but will share them with Mme. Lehmann, who is to appear at the Metropolitan this winter. Mme. Nordica has not been in good health and last spring, when she had her first opportunity at Covent garden, she was several times compelled to disappoint audiences. Last summer she took a rest to recover her health completely before undertaking the work that the long season with the Grau company will require. Mme. Nordica's husband. Zoltan Doeme, has returned with her, but it is not announced that he will be heard at the Metropolitan. The list of tenors there is already a long one, and Mme. Nordica will have to wait before Herr Doeme appears on the Metropolitan stage. He has already sung at Bayreuth, but the Metropolitan is somethres even more inaccessible than the Wagner temple. Mme. Lehmann, the other Wagner temple. Mme. Lehmann, the other Wagnerian soprano, is more fortunate than any other singer in having her husband appear in the same company with her. The probabilities are that Paul Kalisch will be heard here again this winter. It was to him that Max Alvary was compelled to give place when he left this country. When Mme. Lehmann came back to sing with Walter Damrosch Herr Kalisch also came. Now for her performances with Maurice Grau he will also return if contracts in Europe can be arranged. If Mme. Nordica's husband sings as well as he looks, he should be a success anywhere.—Boston Herald.

•00000000000000000000000000000 DRAMATIC AND MUSICAL NOTES. **************

Mrs. Stuart Robson has been a member of her disinguished husband's company for ten years.

Mr. Edward F. Kreiser will give an organ recital
in the First Congregational church, Lawrence, Kas.,
Tuesday night of this week.

Tuesday night of this week.

Mr. Carl Walther, violinist, will be the soloist for
the Third Regiment band concert at the Academy of
Music next Sunday afternoon.

"A Gay Matinee Girl." under the management of
Edwin E. Hilton, will open a week's engagement at
the Gilliss, following "A Turkish Buth."

Manuel Granger was one of the these leading hilds. Maude Granger was one of the three leading ladies of the famous Union Square company, New York, the other two were Clara Morris and Rose Eytinge. The International opera company met with much better success in Omaha than in Kansas City, and has proceeded to Denver, and will go from there to the Pacific coast. the Louis James-Kathryn Kidder Frederick Warde combination, which has made a tremendous success, will be continued next season, opening in New York for an extended engagement.

for an extended engagement.

Mathews and Bulger in "By the Sad Sea Waves,"
which is announced as "a ragtime opera," will follow "McFadden"s Row of Fiats" at the Grand opera
house. The company is a big one and includes some
clever people aside from the stars. A peculiar coincidence occurred in the life of Stuart Robson and one of his principal support, in the per-son of Theodore Hamilton. They are both natives of Baltimore, Md., and were born the same day and hour. They have been lifelong friends and com-banions

panions.

The features of the Third Regiment band concert at the Academy of Music one week from 19-day will be "The Daughter of the Air," the finale of Bach's opera, "Artele;" a selection from "Der Preischuetz." Lenge's march, "The Battle of Maniia;" a new cakewalk by H. O. Wheeler, and a clarionet solo by Will

walk by H. O. Wheeler, and a clarionet solo by Will S. Rose.

The James Military band, in its second concert, which will be given at the Coates opera house next Sunday afternoon, will play a new march by John Behr, composed for the Texas-Colorado Chautauqua, and other interesting band numbers. The soloists will be O. H. Jacobs, baritone; Mrs. Summers Gunlack, soprano, and Charles M. Harris, flue.

Thomas Wise, whose unctionsness adds so much to Willie Collier's performance of "The Man From Mexico," in which he appears as Majors, the friend who is continually promising to fix things for the man who is sentenced to do thirty days on Blackwell's island, will shortly rejoin Scuart Robson's company, a member of which he was for several seasons.

The pupils of Mrs. Ella Backus-Behr are forming a club to be called the Behr Plano Club, the object of which will be the study of music and musical literature. Monthly recitals will be given. The first meeting will be held to-morrow afternoon at Behr's studio, 1012 Walnut street. Applications for membershie may be a season of the control of the con studio, 1012 Walnut street. Applications for mem-bership may be made to Miss Gertrude Concannon or Miss Mildred Beamer.

or Miss Midred Beamer.

Stuart Robson's first stage experience was acquired in a barn in Baltimore, Md. Mr. Robson, then at the age of 14, was elected a member of a juvenile dramatic organization, which included a number of seekers for histricaic honors, whose names afterward became household words wherever the English language is spoken. They were Theodore Hamilton, John Wilkes Booth, John Sleeper Clark and Edwin Booth.

Booth.

The tour of Joseph Jefferson, as originally arranged, was to end on January 7, but the success of his sons, Thomas, William and Joseph Jefferson, Jr., has been so marked that Charles B. Jefferson has decided to continue the combination of brothers through the entire season. It is now expected that Mr. Jefferson, Sr., will be able to resume his place at the head of the company on December 12, in Washington.

Marie Burroughs was Miss Lillia Asimono. Marie Burroughs was Miss Lillie Arlington, of San

Francisco, and it is to Lawrence Barrett that she owes her introduction to the dramatic stage. Mr. Barrett heard her in recitations during one of his professional tours to the coast, and advised her to go professional tours to the coast, and advised her to go o New York, and later, when she concluded to follow his suggestions, the lamented tragedian introduced her to Dr. Mallory, who was at that time managing the Madison Square theater in Gotham. Her has a phearance was a success, much of which was loubtless due to her beauty. doubtless due to her beauty.

When Rosenthal crossed the Atlantic a fortnight or so ago the women, young and old, were indefatigable in attentions. Each one wished to learn what he thought of Paderewski. "You know that in America we are devoted to Paderewski." was the chorus from morning coffee to late Weish rarebit. Rosenthal bore it all bravely until a young woman from Chicago said, "You know, Mr. Rosenthal, we think Paderewski is the greatest pianist that ever lived." And then the Roumanian answered, "An, yes." Paderewski is more than a star; he is a sun yes! Paderewski is more than a star; he is a sur that rises—in the West."

A Change of Programme. From the Detroit Free Press.

"It would have been all right if the other fellow had stayed away," complained the young man to his friend. "You could have knocked me down with a feather when I called upon her the other evening and found that other fellow there as big as life.

"I at once made up my mind to simply ignore him and not let him know by word or sign that I was aware that he was within forty miles of the place. Would you believe it, he had the nerve to play the same game, while the girl simply laughed at both of us.

"He was a stayer, too. I made up my mind that I wouldn't leave before he did, and It was evident that he was waiting for me to go. When the clock struck 12, and the girl sighed and yawned, we fixed up a truce with our eyes and left together.

we fixed up a truce with our eyes and left together.

"I was mad clean through when I called the next evening to find that fellow there ahead of me. We went through the same performance and departed at midnight. "We kept that thing up for two weeks and the girl commenced to lose weight for want of sleep.

"Last Saturday night I reported there as usual and I had't been in the room more

usual, and I hadn't been in the room more than live minutes when I discovered a sign hanging on the wall right before me. This is what I read: 'Continuous Performance. Complete Change of Performance Next Week."

"Well, I can take a hint with the best of them, so I simply fled, leaving my hated rival in the house.

"But he was out of the house in time to catch the same car that I did, so I take it that he suddenly concluded that it was best to follow my example."

A Bishop in a Tight Place.

From Tit-Bits.

The archbishop of York has been telling a good story at his own expense. He was recently in a train, and near him sat two drunken men. Presently one of them remarked to the other that some one had robbed him of a £5 hote, and he proposed to find it if he had to search the whole train. to find it if he had to search the whole train.

"As it happened." said the archbishop, "I had a £5 note and that was all, and as I was alone in the carriage with them I felt a little bit uncomfortable. Then it occurred to me to pretend to be asieep. Sure enough, in a minute more I was accosted with 'I say, neighbor." but I made no answer. Then the man grabbed my arm and shook me, but to no purpose, as I didn't wake up. He kept on shaking, however, and always a little more forcibly, until at last his friend interposed with. 'I say, Bill, let him alone, will you; he's drunker'n you are!"

GOSSIP ABOUT GREAT SINGERS.

day" is the title of a book just published by L. C. Page & Co., of Boston. The author is Henry C. Lahee, who has furnished a wealth of interesting matter concerning the famous singers, and tells many anec dotes. He touches principally upon the financial side of the profession, which today is an important feature in the produc tion of grand opera. Farinelli is staid to have made \$30,000 per annum. This was in the latter part of the

tion of grand opera.

Farinelli is staid to have made \$30,000 per annum. This was in the latter part of the seventeenth century, and was a very large sum for the times. Catalani's profits ran almost to \$300,000 a season. Malibran received \$25,000 for eighty-five performances at La Scala. Jennie Lind, for ninety-five concerts upder Barnum's management, received \$250,555. But Rubini is said to have received \$11,500 at one concert. Tamagno is the highest priced tenor of the present day. During his tour of America in 1882, under the management of Abbey & Grau, he is said to have received \$2,000 a performance. Patti at one time made a contract for a series of performances at \$4,400 a night, and later on her fee was \$5,000 a performance, paid in advance. When she came to Boston in 1882, she sang in three performances given in one week, and her share of the receipts was \$20,855. For the Saturday performance alone she received \$8,335. In 1882, owing to the competition of Henry Abbey. Mapleson was obliged to raise Patti's salary from \$1,000 a night to \$4,000, and finally \$5,000 a night, a sum previously unheard of in the annais of opera. The price, moreover, was to be paid at 2 o'clock of the day on which Patti was to sing. On the second night of the engagement at Boston Patti was billed to sing in 'Traviata.' Expenses had been heavy, and the funds were low, so that when Signor Franchi, Patti's agont, called promptly at the theater at 2 o'clock, only \$4,000 could be scraped together. The agent was indignant. He declared that the contract was broken and that Patti would take the \$4,000 and dress for the part, all except her shoes. She would arrive at the theater at the regular time, and when the remaining paltry \$1,000 was forthcoming she would put on her shoes and go on the stage.

Patti arrived as promised, costumed all but her shoes and go on the stage.

Patti arrived as promised to stume for the performance, but people were stil coming in, and after some time the balance of the amount was surned over to Signor Franch

with precious stones to the value of \$500,000.

Mme. Albani, a singer from the American continent, made her appearance in 1850. She has held her place in public estimation for nearly thirty years. Albani's family name was Marie Louise Cecilia Emma Lajeunesse, and she was born of French-Canadian parents in 1850 at Chambly, near Montreal. She was placed in a convent at Montreal, where she received her education and such musical instruction as the convent could provide. In 1854 the family moved to Albany, N. Y., and when Mile, Lajeunesse entered upon her professional career she adopted the name of the city because it was there that she decided to become a professional singer. In 1878 Albani married Ernest Gye, the lessee of the Covent Garden theater, London, and for many years was one of the permanent attractions at that house. She has visited America many times and has sung in all the principal cities of Europe, where her reputation has been steadily maintained. She makes her home in England.

Albani's meeting with Mr. Gye is an

land.

Albani's meeting with Mr. Gye is an amusing story. The prima donna came to London to sign a contract with Mapleson at the Italian opera house. The cabman mistaking her directions, drove her to the Covent Garden, which was also devoted to Italian opera. She was shown to the manager's office, and said that she had come to sign a contract which Mr. Mapleson had offered her. Mr. Gye, the father of her present husband, thinking to play a joke on his rival, made out a contract which Albani signed. Mr. Gye then told her that he was not Colonel Mapleson, but that he could do much better for her. He offered to tear the contract up, but Albani decided to let it sand. She became one he could do much better for her. He offered to tear the contract up, but Albani decided to let it sand. She became one of the stars at the garden and eventually married Ernest Gye.

At Turin in 1879 another American girl, Marie Van Zant, made her debut at the age of 18. Mile. Van Zant came of a New York family of Dutch extraction. Her mother was a singer of some renown, and had been a member of the Carl Rosa oper company. It is said that no fewer than six composers wrote operas for her, and that Delibes' "Lakme" was one of these.

Mile. Van Zant's early career in Paris carried with it a certain amount of romance. A young Frenchman bribed her cabman to take her to a certain restaurant after the opera where he and his friends were waiting to invite her to supper. Her mother frustrated the plan, but the story of the incident reached America, and came to the ears of a young man who had been an early playmate of the prima donna, and whose affection had grown stronger as time passed. He went to Paris and challenged the young Frenchman acknowledged the irreproachable character of Mile. Van Zant, but expressed himself as being at the service of the gentleman for any amount of fighting. The affair did not result in a tragedy.

Marie Van Zant was born in Texas. amount of fighting. The analysis result in a tragedy.

Marie Van Zant was born in Texas, where her father owned a ranch, Last April she was married at the mayoralty of the Champs Elysees district in Paris to Petrovitch de Tcherinoff, a Russian state counselor. Her retirement from the stage was then announced.

of the Champs Elysees district in Paris to Petrovitch de Tcherinoff, a Russian state counselor. Her retirement from the stage was then announced.

For the last ten years the name of Nordica has become almost as familiar as that of Patti during the last generation. Giglia Nordica was the name assumed by Lillian Norton when she made her debut on the operatio stage. She was born in Farmington. Me. At the termination of an engagement in Paris in 1883. Nordica married said to have lost his life while attempting to cross the English channel in a balloon. Nordica has for several seasons visited the United States as a member of the Abbey & Grau company, which contained such singers as Eames, Melba, Calve. Scalchi, the De Reszkes, Plancòn and Lasalle. In 1897, when Abbey & Grau company, which contained with Mme. Nordica by which she was to receive \$1,000 a night. To her surprise, she afterward discovered that Melba was to receive \$1,200, calve \$1,400, and Jean de Reszke \$1,200, with an additional percentage of the receipts. To add to her humaliation, the part of Brunhilde was given to Melba. Nordica left the company, and in doing so had the moral support of the public, for while there were many complaints about the excessive salaries demanded by operasingers there seemed no reason why Nordica should not receive her share. In 1896 Nordica married Zoltan Doehme.

Emma Eames was born in China, but at a very early age was brought by her mother to Boston, where she was educated. Miss Eames has made her way to the front by sheer talent. In 1891 Miss Eames caused a sensation by marrying Julian Wetmore.

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Melba is the daughter of a wealthy cittzen of Melbourne. Australia, and in that city, from which she takes her stage name. Nellie Mitchell was born in 1865. In 1853 she married a Captain Armstrong, but the marriage was not a happy one. She made her first appearance in Brussels in 1875. From that on she has been rapturously received everywhere.

In 1882 Melba made her debut in Milan. The Milanger account of their body and the prink of war, Count and pushed her to the brink of war, Count and provided the story of their body of the party was the West's misconception of her attitude toward China. Our journals proclaimed deadly rivalry between the two powers, Japan's ambition, lust for Corean conquest, and deliberate expansion of army and cavy to crush the older empire. We credited her with vulgar ambition only. This was a radical error. Her desire from the first was for friendship and alliance. It was her government's stern restricted her with vulgar ambition only. This was a radical error. Her desire from the first was for friendship and alliance. It was her government's stern restricted her with vulgar ambition only. This was a radical error. Her desire from the first was for friendship and alliance. It was her government's stern restricted her with vulgar ambition only. This was a radical error. Her desire from the first was for friendship and alliance. It

In ISC Melba made her debut in Milan. The Milanese are very jealous of their independence of opinion, and the artist who has gained a reputation out of Italy is apter to fare badly at their hands. When it was announced that Melba was to sing at Milan a feeling of hostility to her at once made itself manifest. When she arrived critics is did everything in their power to avoid an introduction. Stories were circulated that the new singer had a voice like a steam whistle, and when the night for a steam whistle, and when the night for opera was "Lucia." When the singer. The opera was "Lucia." When the singer are operation of the was operation of the was operation of the was operation.

The Milanese are very jealous of their to the brink of war, Count Ito Stories. And the last had pushed her to the brink of war, Count Ito Stories. And at home, be it remembered, the so-called "conservative renetion" was eag-thing the study of Chinese history and literature.

But the mistake of the West in this matter was nothing to the fatality of Chinese history and literature.

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But the mistake of the West in this matter was nothing to the fatality of Plantality of Chinese pride in the story reviving the study of Chinese pride is the eived everywhere. In 1883 Melba made her debut in Milan,

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Spanish family. He died when his daughter was 16 years old, leaving his family in poor circumstances. Emma was brought up in a convent. A gentleman from Paris who heard her sing one day in the chapel urged her mother to send her to Paris for a musical education, and, much against her wishes, the young singer began the course of training which led to her appearance on the operatic stage. Life has not been all sunshine for Emma Calve. She has acquired her part in the school of adversity. Her debut was made in Brussels at the Theater de Monnale as Marguerite in "Faust" in 1881. During the season she received a salary of \$140 a month, to which \$100 was added the following year. Her first appearance in America was in the season of 1805-94. She makes her home in Paris.

Jean de Reszke was born at Warsaw, Poland, in 1852. He was educated for the profession of law, but his love for music was such that he decided to prepare himself for the operatic stage. He made his debut in 1874 at Venice as a baritone, and for a time he sang baritone parts until be found the strain telling on his voice. He refired from the stage and in 1853 appeared again, but as a tenor. His successes have been chiefly in Wagnerian roles. When the Abbey & Grau company failed in 1896 De Reszke attempted to form an opera company to finish the season and in so doing incurred a great deal of popular indignation by his treatment of Mme. Nordica. In 1896 Jean de Reszke married the Countess Mailly-Nesle.

In 1875 Edouard de Reszke made his debut at Parls in "Aida." He is younger than Jean, and it was at the instigation of his brother that he took to the stage.

Foi Plancon was intended for a mercantile career. While learning the business in Parls he met Theodore Ritter, who heard ROBERT DOWNING WHERE BEATRICE MORELAND

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